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AUSTRALIAN
GARDEN
HISTORY
SOCIETY



Everything's apples:
the value of fruit collections

Designs on history:
*reports from the 2006
annual conference
in Adelaide*

MISSION STATEMENT

The Australian Garden History Society is the leader in concern and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.

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Cover: Wax models of apples in the collection of Adelaide's Museum of Economic Botany, from "Seeds of Change: an illustrated history of the Adelaide Botanic Gardens (2006), Richard Aitken. A review will appear in the next edition of Australian Garden History.
Photo: Poul Atkins (Atkins Technicolour)



From the chair

insertions in journals such as ours and the average financial contribution was twice the Australian average donation. The Tasmanian Land Conservancy is appreciative of 'this marvellous contribution to a unique place of cultural and environmental heritage in Australia.'

A forum to be held on 26-28 February and Dr Ed Duyker's letter in this issue indicates that Recherche (Research) Bay was well named.

All members will join with me in congratulating Peter Watts. It is most satisfying that this contribution has been acknowledge in the AM citation, on his recent Australia Day Honour. Peter played a pivotal role in the formation of the Society and its continuing development over 25 years. It is most satisfying that this contribution has been acknowledged in the citation, "For leadership in the conservation and preservation of cultural heritage in Australia, particularly through the Historic Houses Trust of New South Wales and the Australian Garden History Society, and to the arts." Peter, we applaud you.

Tony Fawcett, the editor appointed to Australian Garden History during 2006 resigned for personal reasons and we thank him for completing three issues of the journal. I extend a very warm welcome to Genevieve Jacobs who has taken over as the editor. Genevieve's voice will be well known to ABC Canberra listeners. Genevieve has worked as a freelance journalist and most recently as the co-ordinator for Australia's Open Garden Scheme in the ACT and Southern NSW. She has a large country garden and is acutely aware of the challenges currently facing gardeners in rural Australia.

Colleen Morris

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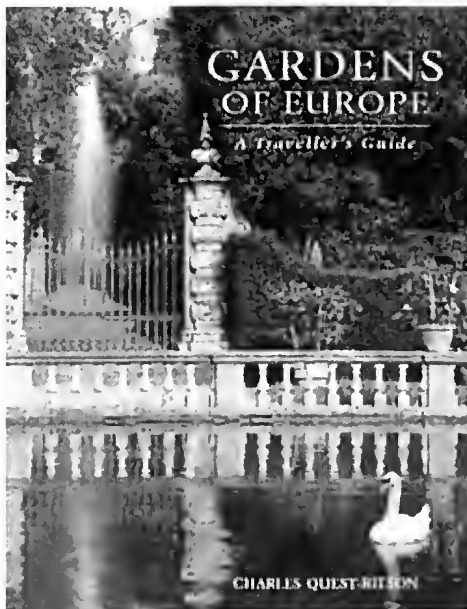
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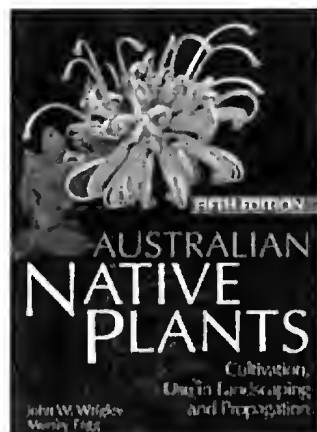
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The tour commences in Launceston on the evening of Friday April 27 at the Mercure Earlington, where the group stay for three nights, followed by one night at Freycinet Lodge and a gentle (optional) walk to Wineglass Bay, followed by five nights at The Lenna in Hobart. The tour finishes at Launceston airport on afternoon of Sunday 6 May.

All meals and entries are included and itinerary, map and tour notes will be provided at commencement of tour. Tour price \$2800 for AGHS members \$3000 for non members (based on twin share).

Bookings and enquiries/itinerary: Jackie Courmadias, AGHS
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Bookings and payment should be made on the form below and posted to:
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Tasmania in the Autumn 27 April – 6 May 2007

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A call to action



From left: Brian Voce and NMC vice chair Max Bourke, narrator Trisha Dixon and executive producer Chris Hinde at the November launch of the Canberra DVD, held at the Australian National Botanic Gardens.

National Management Committee member and ACT/Monaro/Riverina branch member **Max Bourke** argues that the new media is a particularly appropriate place in which to explore garden history, following the successful launch of the DVD “A Gardener’s City – Canberra’s Garden Heritage”. Could this be the first of many similar projects?

Once in a while members should look at the Society’s mission which is:

The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.

To fulfil that mission statement the branches and central office undertake a range of projects, undertake research, produce and support publications, and argue the case, in the wider community, for conservation of the human artefacts called gardens and the landscapes in which they occur. By definition most of our members are interested in gardening itself and most or many of them are interested in the biological and geological background of sites that

allow us to design and build gardens. Of course the cultural ideas within which those gardens are created gives us a rich understanding of the ideas of people, places and time.

Up until recently our documentation work has involved the regular production of this Journal, the proceedings of our conferences, the occasional monograph on a specific topic and the mighty *Oxford Companion to Australian Gardens*. More recently we have engaged, with the specific support of the Kindred Spirits Fund on our newer scholarly venture *Studies in Australian Garden History*, with so far two volumes produced, and much more awaiting publication from both within and outside academia.

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But the 21st century will be about new forms and types of publishing, both on the web and on media like DVDs. Many scholarly and much public writing is created for and on these media. This Society has to look to the ways it is to use those media and to the way members want to receive their information.

While certainly a majority of us, and I am sure this applies to our present members, still get huge pleasure from both the journal and more substantial publications like Richard Aitken's superb *Botanical Riches*, we have to begin exploring the use of 'new media'.

One of the reasons the ACT, Riverina and Monaro branch of the Society committed to the production of A Gardener's City – Canberra's Garden Heritage was to 'test' these ideas. Brian Voce in his production and writing set out to combine both intellectual power of the best scholars working on this topic with the hard work of those creating gardens in it.

Presented by our experienced historian and television presenter, Trisha Dixon, the resulting DVD undertakes a solid intellectual interrogation of the idea of gardening on the Limestone Plains and the historical evolution of this process.

Support for the project was received from Government and private sponsors, philanthropists and the production company itself.

It is our hope that this will be the first of a number of such projects and we would like to encourage each State branch to begin planning how they might approach such a project. The "end product" in say 5 – 10 years would be a suite of productions reflecting the history of gardening in each geographical zone of Australia.

The idea would not be to have a 'template' for their production, indeed the ways in which they were approached themselves would form an appreciation of the different regional approaches to garden history around Australia. Of course the differences in geography and social history will make the story lines quite different, but that is as it should be.

So here is the challenge to all branches, let us start using the 21st century media to start the process of documenting our garden heritage, or at least 'our take' on it, as a legacy for the next 25 years of the Society's work. This is urgent work, because while we cannot 'save' all of the gardens we can document the people and places who created them, and speculate on the social and environmental circumstances in which they were created.

This is core business for the Society. See our mission statement.

While we do not necessarily want to be involved in the production work, indeed they must or should be driven by local perceptions, I am sure those involved in this project would be happy to share their experiences to assist other branches.

In the case of the missing notebook

by Colin Mills

In my article on John Bidwill's recently discovered botanical notebook (The Case of the Missing Notebook - Australian Garden History, Vol.18 No. 1, July/August 2006) I proposed the name *x Amarygia parkeri* 'Ameliae' for a plant long grown in Australia but before the discovery of Bidwill's notebook of unknown origin. In the published article part of the following paragraph was omitted. The paragraph in its entirety provides the rationale for the proposed name.

Most late 19th and early 20th century commentators considered Bidwill's crosses to be fore-runners of the multiflora Amaryllis hybrids, characterised by their vigour and hardiness, a large number of flowers per scape on a radial umbel, sometimes twenty or more compared with ten or less in A. belladonna, often more vivid colours than A. belladonna, although ranging from white to almost crimson, a characteristic yellow to almost orange throat, and often, broader segments with more rounded apices. Such hybrids have been given a number of names since

they first appeared around 1866, but of most relevance are: Amaryllis parkeri W. Watson (The Gardeners' Chronicle, p.92, 1909), the name proposed for the Kew Belladonna; x Amarygia Ciferri & Giacom. (Nomencl. Fl. Ital., Pt.1. 121, 1950), the name proposed for all Amaryllis L. x Brunsvigia Heist. hybrids; x Amarygia parkeri (W. Watson) H.E. Moore (Baileya 19 (4) 164, 1975), the specific name proposed for all such crosses with Brunsvigia josephinae (Redouté) Ker-Gawl. as a parent. Under the International Code of Botanical Nomenclature (Tokyo Code) such crosses are correctly called x Amarygia parkeri, at least until the origin of the multiflora Amaryllis hybrids is fully elucidated.

From the detailed description provided in Bidwill's notebook it seems probable that the plant he named 'Ameliae' is identical to the plant still occasionally seen today, illustrated in the article, for which I have proposed the name *x Amarygia parkeri* 'Ameliae' because of its origin as a first generation cross between *Amaryllis belladonna* L. and *Brunsvigia josephinae* (Redouté) Ker-Gawl.

COMMUNITY ACTIVITIES: Camden Park open garden fundraiser, March 3 & 4, 10am - 4pm. Includes massed display of *x Amarygia parkeri*. Access via Elizabeth Macarthur Avenue, Camden.



AGHS members enjoy lunch on a log at Hans Heysen's family garden, The Cedars, near Hahndorf on the final day of the 2006 Adelaide conference. Photo: Anne Kaleski

Designs on history

Highlights and lessons learned at the AGHS 2006 annual national conference
– Botanic Riches: keeping garden history in design - by Christina Vos.

Over three days in October 2006 (20th–22nd), AGHS members and conference participants heard from 11 speakers and visited 13 gardens as part of the Australian Garden History Society's 27th Annual National Conference in Adelaide, at the National Wine Centre.

As the conference title suggests, the focus of last year's AGHS Annual Conference was Adelaide's botanic riches, from which, either directly or as a point of departure, the conference's sub-theme 'keeping garden history in design' was discussed. As a heritage practitioner working on, among other things, the assessment and conservation management of historic cultural landscapes, parks and gardens etc, it was this sub-theme of the conference that initially sparked my curiosity.

It was a fascinating and inspiring three days; with a diverse range of papers presented and well-matched garden visits.

Of the papers presented over the first two day, those by Richard Heathcote on Carrick Hill, Stephen Forbes on the influence of botany from a local to world context, Stuart Read on lessons to be learned from Mediterranean gardens and their management, and Professor Lance McCarthy on a

new garden, the Flinders Investigator Garden, were of most interest and relevance to me.

Colleen Morris writes in her introduction to the conference, 'maintaining the most significant aspects of a historic garden or landscape and integrating new design in a meaningful and respectful way is among one of the greatest challenges for landscape designers today'. As a heritage practitioner, the challenge is identifying the most significant aspects of a historic garden or landscape to determine the limits of acceptable change, ensuring new design or new elements can be integrated while maintaining the most important aspects of the place.

In this regard, the presentations by Richard Heathcote, Director of Carrick Hill, and Stephen Forbes, Director of the Adelaide Botanic Gardens, on the stories, conservation and management of their respective pieces of Adelaide's botanic riches, were fascinating and relevant.

Richard Heathcote spoke about the legacy of Ursula Hayward at Carrick Hill, a large and ambitiously landscaped garden, created from 1937. Structural elements remained, but otherwise the garden was lost. Richard's research revealed Ursula to be an amateur gardener, influenced by

popular house and garden journals (a *Country Life* reader), and the English Arts and Crafts environment in which she grew up, with a joy of flowers evidenced by her collections of books and art. With this understanding, various parts of the garden such as the picking garden – filled with light-coloured herbaceous perennials and annuals dramatically set against dark foliage of a clipped yew hedge – were interpretively reconstructed, referencing the spirit of its maker, her influences and contemporary fashions.

One thread of Stephen Forbes' paper discussed botany in an economic and political context during the Age of Empire, when the great nations of Europe built their wealth on the natural resources, including plants, of the colonies. A Museum of Economic Botany was constructed in the Adelaide Botanic Gardens (1881) and used for displays of industry, including plants, 'that would benefit the new colony', such as grain, fodder and other crops for South Australia.

To then visit the picking garden at Carrick Hill and the Temple of Flora exhibition in the recently restored Museum of Economic Botany, with a greater understanding of the historic, aesthetic, social, economic and political contexts in which they were created, and observe the outcomes of the respective approaches to their management and interpretation was invaluable.

In the context of Australia's drought and increasingly arid environment, 'Our Mediterranean Heritage...' by Stuart Read posed pertinent questions about what can be learned from Spanish garden traditions and their current approaches to managing change in a similar environment, with pressures from growing visitor numbers and with increasing limitations on resources such as water and budgets. One such valuable lesson was plant selection and the suggestion to consider using plants better adapted to aridity and variable environments, such as those with Mediterranean origins.

While not necessarily suitable for all historic gardens or all sites, plants of Mediterranean origin should be considered when selecting appropriate species for historic parks and gardens for a more sustainable conservation approach. A core 'Spanish lesson' then is the importance of 'place-based' design to best ensure sustainability.

Professor Lance McCarthy's paper was also fascinating, illustrating how a new garden, through design and plant selection, can itself be an interpretive device and symbolise the past. The species selection for McCarthy's Flinders Investigator Garden was inspired by and representative of the work of botanist Robert Brown and botanical illustrator Ferdinand Bauer, during Flinders' voyage which produced

detailed maps of the South Australian coastline.

The final day of the conference was devoted entirely to garden visits, taking us via the Waite Arboretum, in Urrbrae, and then into the Adelaide Hills. While all interesting places, for me The Cedars and the Waite Arboretum were quite exceptional.

The Cedars was the house, studio and garden of landscape painter Sir Hans Heysen (from 1912 to 1968). Established in the 1870s, and enhanced by the Heysen family from around 1912, the garden is set within a rugged pastoral landscape characterised by the eucalypts so familiar from Heysen's iconic Australian landscapes. The Cedars was also the home, studio and garden of Nora Heysen – celebrated artist and daughter of Sir Hans. A wander through the rambling cottage garden, or viewing it through Nora's studio windows, was enhanced by the memory of Nora's still lifes (favourites of mine), and the sounds of laughter and squeals of delight from a more recent member of the Heysen family at the discovery of a cicada.

Against the peace of its picturesque surrounds, The Cedars is a lively and dynamic place brought to life by the fact that it remains in the Heysen family, various

It was a fascinating and inspiring three days; with a diverse range of papers presented and well matched garden visits.

generations of whom were present during our visit – making this place, for me, a delightful house museum.

The comprehensiveness of the collection at the Waite Arboretum (2200 species including 360 species of eucalypts), grown under natural rainfall and all labelled, was spectacular and impressive. The 80 minutes allowed for the visit could not do the extensive collection justice. As a student of horticulture at Burnley, (and indeed for anyone with an interest in Australian and exotic trees), the Waite Arboretum is an incredible resource. It has been added to my list of fascinating places to revisit.

At Stirling in the Adelaide Hills, we witnessed some grand gardens with impressive plant collections in several properties with origins as 'hill station' retreats, including a significant mature pinetum at Forest Lodge from the 1880s with an unusual Japanese umbrella pine (*Sciadopitys verticillata*). The pinetum was a feature of many large nineteenth century Australian gardens, stemming from the Gardenesque style advocated by JC Loudon.



ABOVE: The mature pinetum at Forest Lodge fascinated tree lovers.

LEFT: Urrbrae House, the Waite Arboretum: a favourite destination for many of those attending the conference's final day.

Photos: Benoit Trudeau





The picking garden at Carrick Hill. Photo: Benoit Trudeau

Other highlights of the conference included Trevor Nottle's introductory reference frame for garden history in Adelaide and SA branch member Marilyn Kuchel's fascinating look at Robert Swinbourne's research on lost South Australian gardens and their lessons. Marilyn's work, along with that of so many others in the SA branch, was instrumental in making the conference such a great success.

Keynote speaker Marylyn Abbott discussed her experiences in reconciling historic places with newer garden designs, both in NSW and the United Kingdom. Marylyn argued that while design often arises from the need to unify existing elements in the garden, plants, colour and a wider palette of influences can also play a significant role in creating a cohesive picture.

There were many opportunities between sessions, over coffee breaks and picnic lunches, on bus trips and ambling through public and private gardens, to talk informally with other people interested in or working with garden heritage; garden makers and designers, landscape architects, historians, researchers, heritage practitioners; about their

research interests, their gardens, current projects, and the odd conservation conundrum – such as pressures to add mortar to crazy paving for health and safety reasons.

Pausing to reflect on the collective expertise, knowledge and experience in Australia's garden history and heritage present at the conference, it would be wonderful if the 2007 AGHS annual conference seized the opportunity to bring that collective knowledge together in a constructive and more formal setting. A facilitated discussion may be possible for example, where those interested could consider and learn from a representative sample of recent successes, challenges and failures in the conservation of Australia's historic gardens and cultural landscapes.

Overall, it was a wonderful conference. I returned to Melbourne having learnt a great deal, having met fascinating people, inspired, and confident that you can keep garden history in design.

Christina Vos is a heritage consultant who is currently undertaking post-graduate studies in horticulture at The University of Melbourne's Burnley Campus.

Meet your National Management Committee

NMC chair Colleen Morris in conversation with Journal editor Genevieve Jacobs

Who were your earliest influences in the garden history and conservation field? How have those influences held throughout your career?

It is not just who but what influenced me and it is possibly plants in their maturity that drew me to old gardens and particularly slightly overgrown, romantic gardens in my childhood. School holiday picnics at Vaucluse House remain prominent in my mind.

Growing up with my father who was involved with the establishment of Wirrimbirra Sanctuary near Bargo in NSW, I became aware of Australian plants through contact with Thistle Stead(Harris). The appreciation of plants and their conservation has remained a life long interest and is the core business of botanic gardens, one of this country's greatest strength in the context of garden history.

In terms of formal study Eleanor McPeck, my instructor at Radcliffe, and fellow students there influenced my approach to garden history. The libraries of Harvard University and archives of the Asa Gray Herbarium opened my eyes to the bibliographic riches available to the patient student

In Australia Allan Correy who had studied in both the UK and USA was my thesis supervisor. I gained much from his personal commitment to natural garden design and his practical, occasionally irreverent, attitude to heritage conservation. Guest lecturer James Broadbent imparted his own particular understanding of early colonial gardens and society and conservation philosophy, which had an enduring impact on me. Contact with Michael Lehany gently taught me ways of seeing and reading gardens.

I met Richard Aitken while researching and writing my thesis on Loudon following Richard's publication of a letter in *Australian Garden History* (Vol 4(1)1992). Discussions with Richard Clough, who I came to know through the Australian Garden History Society, have ensured a continuing education in garden history.

Your early involvement with garden history had an American influence. Has the Australian conservation movement come of age, or do we still have important lessons to learn from international experience?

My personal experience in heritage conservation is entirely in Australia. As far as conservation philosophy is concerned, the Australia Icomos Burra Charter is internationally well regarded as a tool for guiding decision making.

The theoretical basis for conservation is well understood by some members of our community but we do not always have the hearts and minds of decision makers and we often, as a community, do not have the resources to ensure that conservation policies and recommendations can be fulfilled. One of the most difficult concepts for many to appreciate is that good management and maintenance (ie: conservation) can be the best contribution that a board, government department or local council can make for posterity.

If we do not aim for historical accuracy by using the species grown at the primary period of the garden's significance and ensuring the spatial relationships and detailing are correct, the garden cannot attain the qualities or character we are seeking.

In practical terms we desperately lack expertise in gardeners that are trained in conservation and we could learn much from overseas in that regard. Garden history, really good plant identification and what little conservation subjects there were available seem to be some of those that are being reduced in tertiary education.

Your post-graduate degree was a Masters of Heritage Conservation from Sydney University. Subsequently, your work has often included colonial era gardens. What significance do these relics of early European gardening ideas hold today?

For me many colonial gardens and cultural landscapes, particularly pastoral landscapes with their intersection of



National Management Committee chair Colleen Morris indulges a long held passion for trees.

natural with cultural are the European equivalent of the songlines of the Aboriginal people. They represent layers of interactions with the land, which academics love to refer to as palimpsests. They show us where we came from, who we were and, with interpretation, engender stories of plant introductions, gardening practice, the fluctuations in familial circumstances, local history and social interactions.

I also believe the early colonial adaptation of British and European design concepts to the Australian condition, particularly the eclectic range of plants used, resulted in gardens more suited to our climate than many that followed later in the nineteenth and twentieth centuries.

At the other end of the time scale, you also collaborated on a conservation management plan for Rose Seidler House. Is this a cultural artefact of equal value to, say, Elizabeth Farm at Parramatta? How do we accurately assign those values?

The weighting of value of one place against another is always fraught with difficulty but one of the objectives of heritage conservation is to ensure that places that are representative of each major phase of development are conserved. Rose Seidler House is part of Harry Seidler's conceptual planning of a family compound of three modernist houses, inspired by north-east American prototypes. The relationship of architecture with landscape, the house in a cleared space with few deliberately retained eucalypts, demonstrates one of the

principal tenets of modernism - the contrast between man-made object and nature (order/disorder) - the built form set against space and time. However the garden that evolved around one of Australia's iconic prototypical modernist houses became an expression of the recent immigrant Rose Seidler's personal creativity. It was both typically suburban in the choice of planting and idiosyncratic in the integration of terraced citrus orchard with ornamental gardens. Mrs Seidler particularly delighted in growing plants that she could not possibly have grown in Vienna or in England- frangipani, oranges, port wine magnolia and Queensland Firewheel Tree. The story of the garden adds a layer of richness to the interpretation of the house.

However the garden that evolved around one of Australia's iconic prototypical modernist houses became an expression of the recent immigrant Rose Seidler's personal creativity. It was both typically suburban in the choice of planting and idiosyncratic in the integration of terraced citrus orchard with ornamental gardens. Mrs Seidler particularly delighted in growing plants that she could not possibly have grown in Vienna or in England- frangipani, oranges, port wine magnolia and Queensland Firewheel Tree. The story of the garden adds a layer of richness to the interpretation of the house.

How can it be compared with John and Elizabeth Macarthur's first estate at Elizabeth Farm? Elizabeth Farm, commenced in 1793 contains part of the earliest surviving construction in Australia. Its garden contains some of the earliest European plantings in Australia.

But as part of the story of the response of recent immigrants to NSW, there are distinct parallels. Elizabeth Macarthur's involvement in the garden and interest in species that would grow in our climate; John Macarthur's bungalow with its broad veranda was a progressive response to both contemporary architecture and the local climate.

Each of these places represents a stage in the development of Australia. Each was prominent at the time of their initial development. As so few examples of garden remnants survive, it is one of the reasons we value Elizabeth Farm. So few examples of mid-twentieth century architecture and gardens have been recognized and protected we need to ensure that there are other examples in addition to Rose Seidler House.

Peter Timms recently argued in *Australia's Quarter Acre* that the heart of our gardening tradition lies in backyards replete with chooks and choko vines - the common denominator in millions of Australian childhoods. Does the AGHS pay enough attention to these humble but deeply significant places?

Peter Timms' book is wonderful in its celebration of the humble, just as his after dinner talk at our Hobart Conference in 2002 drew attention to the working gardeners of the historic gardens we value today. One of the strengths of the Oxford Companion to Australian Gardens is its inclusion of entries of these more humble spaces in addition to entries on gardeners. There is also a definite tendency among our members to appreciate the more quirky aspects of garden history. Gardening is, after all, meant to be fun!

The aim of the Gardens of Memory project is to document the gardens and backyards to which you refer. These private spaces are the least documented and perhaps the most ephemeral of all. And it is not just the gardens but gardening, which should concern us – how many people know what trenching is these days?

Gardens are extraordinarily ephemeral things - a generation's neglect can almost obliterate the detail. Do gardens matter as much as houses or can we simply replant something reasonably accurate rather than attempting restoration?

Gardens are ephemeral -this statement is the most frequent excuse for not saving them that I hear.

A generation of neglect and no maintenance can also lead to deterioration of a house, particularly in areas with a

high incidence of white ants. Should we replace a rotted wooden Doric column on a colonial building with a modern fibro cement column with a finish that emulates the old? A travesty one might say – why should the fine old tree of an historic garden be treated with any less respect than a house?

The appreciation of plants and their conservation has remained a life-long interest ...

The most usual way of thinking about gardens is to compare them to houses. In my opinion Richard Clough once proposed a better analogy in likening gardens to performance art – opera, drama or a musical performance. Even with the same director or conductor no two performances will ever be the same. Every gardener knows that even with the same plants in constant positions, every season will be slightly different.

If we do not aim for historical accuracy by using the species grown at the primary period of the garden's significance and ensuring the spatial relationships and detailing are correct, the garden cannot attain the qualities or character we are seeking. Each decision about replanting must consider several factors- how important an individual element is to the overall composition of the garden and of course, where large scale reconstruction is proposed – such as the horticultural detail you refer to, whether sufficient funds and water are available for the future management of the garden.

As we struggle with impending climate change, encroaching suburbanisation and the destruction of many historic precincts through inappropriate development, what role does the AGHS have for the future?

Education and advocacy, advocacy, advocacy.

Areas we should be concerned with are:

- *expert assessment of appropriate curtilages for historic houses and gardens;*
- *the retention of important cultural landscapes which often include viable agricultural land;*
- *the integration of significant gardens and cultural landscapes as part of the open space requirements for areas undergoing suburbanisation;*
- *tax concessions and more substantial rate concessions than current levels for owners of culturally significant properties. Owners of highly significant gardens in areas undergoing suburbanisation need higher incentives to keep their properties intact.*

Buda, not just an historic garden?

Historic Buda at Castlemaine provides an extraordinary template for examining the changing roles of women through the late nineteenth and early twentieth centuries. Gardening, decorative and fine arts entwined there to create an enduring family legacy that encompasses periods of considerable social change. Buda curator **Lauretta Zilles** links the Leviny family's garden with recent research about their social, artistic and cultural concerns.

The Leviny household at Buda was one that nurtured a love of art as well as gardening. Early artistic interests were encouraged and developed as the children grew to maturity. Five of the girls, Mary, Kate, Gertrude, Dorothy and Hilda never married, living out their lives in the Victorian goldfields town of Castlemaine. Most of the works they created still grace the house and garden of their home.

Their Hungarian father was a European trained gold and silversmith. Perhaps the girls inherited some of the sense of design evident in his jewellery designs of 1846–1852 or the elaborate silver objects made after emigration to Australia at the height of the Mount Alexander gold rushes. Leviny retired professionally around 1863 and managed a portfolio of real estate investments. He was a real presence around the home for his growing brood (two surviving boys and six girls). It is said he awakened in them an appreciation of gardening and apparently his children were allocated their own garden plots. He eventually took to painting (not very successfully) in oils. More importantly later on, the girls developed an awareness of their father's Hungarian background and particularly the colourful, naive designs of its folk art.

Their mother, Bertha Leviny (nee Hudson) was twenty years old when she married in 1864. He was forty six. She had immigrated to Tasmania with her parents in 1850. Recent research by Professor Marjorie Theobald (for a forthcoming Buda exhibition catalogue) has established something of her family background, illuminating Bertha as a sensitive woman who encouraged her children's creative pursuits. She was a good pianist and during her lifetime the

house was full of music. In the Buda Collection are some of Bertha's cherished books – two volumes of Kentish and Sussex pressed wildflowers belonging to her mother, and a juvenile sketchbook of her own.

Interest in native flora was a constant factor at Buda over the years. There were many expeditions into the nearby

bushland for the collecting of wildflowers to be pressed or painted. There was involvement with the local Field Rambler's Club. There is a disputed claim that a "wild" garden at Buda was set aside for indigenous flora. What we can be certain of is that Australian wild flowers were an abiding love and a primary source for much of their design work exercises. They were also a major subject category of their subsequent art collecting activity -

purchases (mainly by Kate) or gifts, included flower studies by Mildred Lovett, Lucy Newell and most significantly Margaret Preston (including the best of her several studies of the Queensland *Dendrobium*, the painting, *Australian Rock Lily* 1933).

This glimpse of the girl's domestic background is complemented by their attendance at McCay's Castlemaine Grammar School and drawing classes which, along with the study of botany, physiology and languages, provided them with the educational accomplishments expected of gentlewomen of the time.

On a more formal basis in 1891, Mary, the eldest girl studied painting in Melbourne under a "Miss Sutherland", almost certainly Jane Sutherland, who with Clara Southern was one of the better known women artists of the Heidelberg School. The experience was brief. It has been suggested that the economic depression of the early 1890s forced Mary to return home to Castlemaine.



Bertha Leviny and family in the garden at Buda.

Subsequently, and much closer to home, she attended Arthur Woodward's Art School at the Bendigo School of Mines. Woodward was a distinguished teacher and a strong proponent of the English Arts and Crafts movement. His school had a reputation second only to the National Gallery of Victoria Art School. Mary, the eldest, bore the brunt of home duties with her mother and younger siblings and like the Jane Sutherland experiment it did not last long. Her younger sister Dorothy, the most prolific artist in the family, fared better and studied under Woodward (with her friend Alice Newell) long enough to qualify for a diploma.

Buda holds a large amount of Dorothy's work including designs in the Art and Crafts manner for wallpapers and wall friezes, some strange Art Nouveau brass work and later distinguished and distinctive enamels.

Gertrude attended classes at the Castlemaine Technical College. She specialized in Arts and Crafts style carved furniture and other objects.

Most importantly from 1904 to 1920 the household subscribed to the English publication, *The Studio*, the most influential art

magazine of the times and a source of inspiration for the Leviny girls. So was the magazine of the Arts and Crafts Society of Victoria which advocated the use of Australian flora in design.

Though living in Castlemaine they were well aware of the artistic milieu of their times and visited Melbourne exhibitions - those of the Victorian Artists' Society and the Victorian Arts and Crafts Society (at its 1910 exhibition they purchased watercolours by Blamire Young). Less tangible but with equal bearing on their careers were friendships with fellow artists like Alice Newell, Louise Riggall, Ridley Walker and A. M. E. Bale among others.

Although Dorothy was secretary of the Castlemaine branch of the influential Australian National Women's League, the girls were probably apolitical and hardly radical (though a copy of George Bernard Shaw's *The Intelligent Woman's Guide to Socialism and Capitalism* was in their book shelves). It was a time of change in the accepted roles women could play in society. There was the question of suffrage and the vote, access to higher education (The University of Melbourne had only accepted female undergraduates in 1880) and entrance to the professions. Women wanted these, and to be taken seriously. In 1907, at the instigation of Lady Northcote, wife of the Governor of Victoria, a major art and craft exhibition was mounted in the Royal Exhibition Building, Melbourne. It was called *The Australian Exhibition of Women's Work*, and was the first of its kind. As well as traditional and domestic areas the entry categories included many for fine and applied arts. Some of the girls' friends participated in the show and Kate, Dorothy and Hilda also entered embroideries, paintings and designs. Dorothy entered a competition design for the exhibition's poster won by another artist with strong links to the region, Helen Atkinson. The event was hailed as a

milestone in the recognition of women's role, not only in the art schools and art scene at home, but also in their dominance of the important Australian expatriate art communities in France and England. One outcome of the exhibition was the founding of the Victorian Society of Women Painters and Sculptors in 1909.

Two years before the exhibition Ernest Leviny died. From that time the girls began to modify the interior of the house. As with the garden, much of Buda's 19th century interior appearance was to change. Many of the Victorian furnishings and décor were replaced with Arts and Crafts movement items, more often than not of their own handiwork. The look of the house became simpler, more modern. Their most radical change in this regard was the "new" dining room which, with its blue and white china (identified by Patricia Begg as central European, not English) and dark panelled woodwork was pure William Morris. Some things did not change. The impression left on

Interest in native flora was a constant factor at Buda over the years. There were many expeditions into the nearby bushland for the collecting of wildflowers to be pressed or painted.

Peter Whaley (as a young plumber working for the family c1960) was that the Misses Leviny "...lived as if they were in the 1890s, right up until the 1950s". (Kerry Anderson interview A Trade Perspective on Buda, Buda Archives).

There is much more to the Buda story post 1907. There was the family's crucial involvement with the founding of the Castlemaine Art Gallery in 1913 and beyond: Kate's modest but distinguished collecting of Modernist Australian art and excellent skill as a photographer: the girl's interest in studio pottery and the textiles by Frances Burke: Dorothy's post 1940s champlévé enamel boxes decorated with Hungarian folk motifs and other Stan Ellis inspired work.

Finally Hilda, who was to outlive them all, gifted the contents of the house to the people of Victoria. Her creative family had lived there for 120 years. It was to be a memorial to their endeavours. In some ways it was a new beginning.

This short survey of the Leviny girls' achievements, background of growing recognition of women's role in the story of Australian art, outline of changing artistic tastes and the evolving character of the interior of their home (still largely intact) relates to work for a RETI (Rural Exhibition Touring Initiative) supported Buda exhibition of the same planned for later this year. This will happily coincide with and complement the other exhibition celebrating the centenary of *The Australian Exhibition of Women's Work* being mounted by another institution they helped found, the Castlemaine Art Gallery.

John James, a member of the Buda management committee, assisted with the preparation of this article and the Journal acknowledges his contribution.

Marybank - a find in Adelaide's hills

'The garden today is a delight, with a huge shady Port Jackson fig, olives, privet hedges, tree aloes, yuccas, cork oaks, bay trees and cypress pines surviving from the nineteenth century....'

By Stuart Read and Sue Lloyd

An unscheduled treat for me while in Adelaide for the 2006 conference was being invited to visit Marybank, an early farm (c1842) in the lower hills off Montacute Road.

A highlight was discovering in its garden four specimens of the palo blanco, *Picconia excelsa*, a very rare tree from the Canary Islands related to the olive. These, apart from one in the Botanic Gardens of Adelaide, are the only specimens I know of in South Australia, and amongst less than twelve specimens Australia-wide. I know of three in NSW: at Cooma Cottage, Yass, at Camden Park and Denham Court, Liverpool. Melbourne's Royal Botanic Gardens has three and Kamesburgh, Brighton, Vic. another. The tree is endangered in its homeland's laurel forests and northern cliffs. Yet it is quite drought hardy and adapted to Australia. Such are the riches of old gardens! Marybank would seem to be in select horticultural company: how did these come to be there?

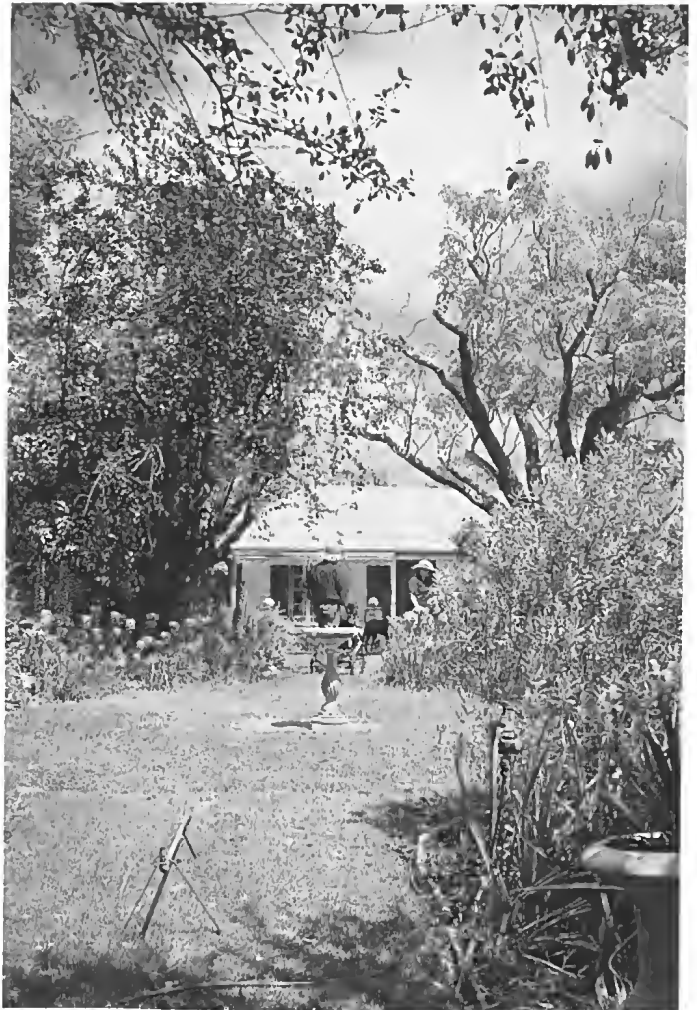
Adjoining Black Hill National Park now with 24 hectares (60 acres) of land including seven of garden and the Black Hill vineyard, Marybank evokes an earlier era when its garden was a practical producer: with olive grove, vines, oranges, fruit trees and kitchen garden.

The homestead was built in 1842 by Colonel Thomas Shepherd and named for his wife Mary. He acquired 32 hectares (80 acres) here and in 1844 had set up a drapery store in the city. Thomas built a Georgian cottage of four rooms with french windows and fanlights over the doors, stables, detached kitchen block, servants' quarters and a walled courtyard. In 1845 he added 12 hectares (30 acres). Mary Shepherd's delicate health improved and they decided to return to England.

In 1852 the Fox family made its 227 hectares (560 acres) home, enlarging the cottage and adding a flagged sandstone terrace and verandas to north and west. The elevated property was marketed as 'commanding the finest view in the province'. A spring fed a slate slab-lined cistern south of the house. The terrace to the north was then gravel with a central fountain and carriage loop.

Arthur Fox was born in Killashandra, County Clare, Ireland and trained as an apothecary. Taken with the pure spring water at Marybank he planned a brewery. Sadly he drowned crossing the Torrens in 1853, aged but 33. His widow Frances Ellen gave birth to their fourth child three months later and carried on alone, running the estate and adding land. Catholic Masses were held in the drawing room for a time before a local church was built.

Their son Arthur Aloysius Fox was sent at seven to be educated in France, Germany and England, not returning until aged 21. His diary from 1868-70 describes farm life here: cutting chaff, pruning loquats, mowing barley, washing carriages and cleaning harnesses. He supervised planting of cork oaks (*Quercus suber*, that survive down the former main driveway) and trained hedges up to the roof of the northern and western verandas to filter the harsh sun.



ABOVE: Marybank - North Garden.

OPPOSITE LEFT: Marybank - Western Facade.

OPPOSITE RIGHT: Marybank's Cistern.

Photo: Stuart Read

In 1868 wool fetched 4 pence and loquats 1 and pence per pound. Arthur clipped the hedges himself, but labour was cheap and he had plenty of help. Manure was dug into apple, plum and apricot beds, vines tied up and fences and roads made. Draught horses and bullocks did the heavy tasks.

Bachelors' parties, trips to town and a quadrille party in 1871 leavened working hours. Arthur was elected to Parliament in 1884 representing West Adelaide until 1887 and was a guarantor for Adelaide's 1887 Exhibition. A restless and handsome bachelor, to his mother's relief he married at age 46 in 1892 a Winifred Anne Phillips of Sydney. She gave birth to son Arthur Gerard in 1894 - seven months after the death of widow Frances Ellen Fox.

Another daughter was born in 1896 but Arthur's wealth was dwindling in debts and by 1901 Winifred was a widow.

She auctioned off Marybank's furniture, let the house and returned to Sydney in 1905. Son Arthur Gerard went to "Shore" Anglican school and at 19 to Duntroon Military College, Canberra. Joining the AIF in 1915 he left to train in Egypt.

Surviving Gallipoli he was captured in France in 1916. Interned in Switzerland in 1917 he met Dora Betschen in Interlaken. This banker's daughter was to prove another strong Fox matriarch. They married in 1919 in England and came back to Marybank.

Tenants had neglected the property – in 1914 the spring had dried up and water had to be pumped up from Fifth Creek. Arthur Gerard put in a dam after 1945. Daughter Penelope sunk the bore which is the current water supply - water has always been an issue here.

In 1919 the property had grown to more than 405 hectares (1000 acres), sprawling all the way to Athelstone. Dairy cows were run, selling cream for cheese. In its heyday the farm exported Navel oranges to England and sold Grenache and Pedro grapes to Stonyfell winery. Italians from the locality worked on the farm but labour was growing less cheap and eventually the Riverland region would capture the orange market. The groves north of the driveway were dug up for a market garden, and today to grow lines of English box hedge plants.

During World War 2 Arthur Gerard was away, labour was scarce and daughters Penelope and Dymphna helped pick oranges and grapes. From 1941-2 there were 45 soldiers billeted at a time in Marybank's barn.

Dora amended things considerably and today's garden is largely her legacy. The northern garden which in the 1870s was formal with long, straight path and herbaceous borders was changed: gravel terrace and carriage loop becoming a circular lawn with a central bird bath, in contrast to the formal southern garden. The front door was changed from the northern to the southern side with a new entrance hall.

By the 1950s suburbs were encroaching: vineyards were sold for subdivisions and then the land at Athelstone. In the 1970s the Government wanted Black Hill for a Conservation Park. Arthur Gerard Fox died in 1978 and Dora lived on here until her death, aged 97. A favourite part was her 'far garden' with its lookout spot giving a wonderful view back to the house with Black Hill towering in the background.

The garden today is a delight with a huge shady Port Jackson fig (*Ficus rubiginosa*), olives, privet hedges, tree aloes (*A.bainesii*), yuccas, cork oaks, bay trees and cypress pines surviving from the 19th century. A huge kaffir plum

(*Dovyalis caffra*) arches over in a bell shape – a very old tree and possibly one of a former hedge – this spiny plant from South Africa being relatively widely planted in South Australia before fencing wire was widespread.

Over time the garden's character has evolved and become more ornamental and relaxed, with Mediterranean climate plants a feature – holding many lessons for drought-prone times. Features are hedges of Italian buckthorn / blowfly bush (*Rhamnus alaternus*), common myrtle (*Myrtus communis*), orange-flowered Tecomaria capensis, all well suited to the long, dry summers. Also abundant are bulbs en masse such as jonquils, iris, Easter lilies and ox tongue lilies along the drive (*Haemanthus/Scadoxus*).

A number of species reflect either judicious selection or hardy survivors: cypresses, white cedar, fiddlewood (*Citharexylum spinosum*) colouring orange in spring, pepper trees, rosemary, jacaranda, Aleppo and stone pines – the latter prominent with their flat crowns; carob tree, pomegranates, pittosporums, pelargoniums, Dimorphotheca (star of the veldt), periwinkle, bay trees, yuccas, tamarisk, kurrajong, wax bush, firethorn, plumbago, the rarely seen Chilean pepper tree (*Schinus polygamus*), *Acanthus*, euphorbias, winter roses, Spanish broom and Tecoma stans with its canary-yellow trumpet flowers. These reinforce my preference for historic gardens as educators: of what will survive and thrive.

Marybank continues to evolve. A new dam, orchard, 5 acre Shiraz vineyard (in the former 'home paddock' where the vegetable garden was) and 'secret garden' on the east with a Rosa x 'Crepuscle' are post 1996 additions by the current owners: Sue and Chris Lloyd. Sue is great-great granddaughter of Arthur Fox who bought Marybank from Mr Shepherd – in fact he was Shepherd's auctioneer, having just returned from the goldfields. She's also a granddaughter of Dora Fox, the passionate gardener, and clearly following in her footsteps.

It's possible to stay at Marybank in farm style B&B accommodation in the old stone barn. For more information see www.marybankfarm.com.au

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Everything's apples

fruit collections past and present

At the turn of the nineteenth century, Burnley Gardens contained an extensive fruit collection, established for the purposes of experimental work on varieties best suited to Australian conditions. A change in curator and emphasis, and some dissension between the new appointee and the Horticultural Board concerning the collection's purpose led to its eventual demise. Bruce Draper details the loss of this significant collection, while orchardist Allen Gilbert considers the role of collections in light of current concerns about the preservation of bio-diversity.

In May 1897, the Australasian reported that 'Mr. Carl B. Luffman, who was engaged by the Agricultural Department to give instruction in the drying of currants and raisins, has been selected by the Horticultural Board for the position of curator of the Horticultural-gardens, Burnley, in the place of Mr. G. Neilson, who has lately retired from the position.'¹

In his monthly report for June 1898, Luffman announced that 'The large collection of fruit trees and plants which formerly occupied all the cultivated area is to be brought into one compact group, and the remainder of the estate will be planted and maintained as profit producing orchards.'²

By 1899 relations had become strained between Mr. C. B. Luffman and the Horticultural Board of Advice, 'the chief point in dispute being in regard to the pruning of the fruit trees. The board has asserted that the trees are wrongly pruned, and, in fact, have been seriously injured. Mr. Luffman has retorted, not in the exact words, but in effect, that the board doesn't know what it is talking about, and that his knowledge of pruning is superior to that of any individual member of that body.'³ Individual members of the board at that time included two of the most successful practical orchardists in the colony, James Lang of Harcourt and Charles Draper of Charnwood, Arthur's Creek.

The Board was also concerned about the loss of fruit trees

from the 'splendid collection of fruits that Mr. George Neilsen has got together during many years past.' The comprehensive collection included two specimens of each variety, and in 1891 included 817 varieties of apples, 420 pears, 183 plums, 167 peaches and 113 cherries. 'Many of these collections of fruits are by far and away the largest to be found in any one orchard in Australia, ...'⁴ George Neilsen maintained a List of Fruit Trees, etc. grown at the Gardens and was able to give advice 'upon the best varieties of fruit trees for planting in various parts of the colony.'⁵

The Board of Inquiry, appointed to investigate charges of mismanagement against C.B. Luffman, commented, 'We consider great credit is due to the members of the Royal Horticultural Society and the late curator in collecting such a large number of varieties of fruits, but as there was no plan book available we are not in a position to say whether any of the varieties have been lost, and we recommend that a systematic plan be prepared, in order that the fine collection be preserved.'⁶

The Horticultural Board, in a report to the Minister of Agriculture in 1900, was impressed with the ornamental portion of the gardens but was less impressed with the management of the lower and upper orchards. The board noted that, 'Some two years ago the board recommended to Mr. Luffman that various kinds of fruit tree stocks should



Apple enthusiasts flock to Petty's orchard at Templestowe for a tour of heritage varieties. Photo: Allen Gilbert

be planted and experimented upon with a view to proving which are the best to be grown by orchardists. This apparently has never been done, and we would urge the necessity of steps being taken as early as possible to carry out this important work.⁷

The Garden Gazette of July 1903 reported that 'The results of Mr. Luffman's work are to be seen in well-formed model orchards, where correctly planned trees of well-established varieties are set out in intelligent order.'⁸

On his retirement in 1908, the Australasian reported that under Luffman, 'Burnley was to be, not an experimental

station, but a school of demonstration'. ... 'Unprofitable trees may have been seen at Burnley in former days, but they do not exist there now.'⁹

Bruce Draper is the great-grandson of horticultural pioneer, Charles Draper of 'Charnwood', Arthur's Creek. (*Australian Garden History* Vol.15 No 5 May/June 2004). His interest in fruit growing, particularly apples, has been stimulated by the activities of his orchardist forebears.

Notes.

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4. The New School of Horticulture. By D.M. *The Australasian*, May 30, 1891.
5. Apples to Plant. *The Australasian*, 2 June, 1890.
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9. The Burnley College. Mr. Luffman's Retirement. *The Australasian*, 25 January 1908.

Heritage fruit cultivar collections

By Allen Gilbert

About 120 species of plants supply humans with food and just 12 of these supply 80% of the world's food (McLeod 1994 p xii). If pests or diseases, climatic factors including climate change, pollution, lack of insect pollinators, or other problems affect the survival of any food crops, as happened with corn when a disease destroyed crops (Fowler & Mooney 1990 p. ix) we may need access to genetic material stored in heritage cultivars to breed resistant cultivars or to overcome any other problem. With the current trend towards changing fruiting orchard tree cultivars every few years it will be important to save not only old varieties of the past but also some of the modern cultivars to ensure that the genetic resources are not lost forever. Collections of seeds and cultivars of all kinds, thus have an increasingly significant role.

Historically, humans have been selecting superior fruiting plants that occur in the wild as natural crosses (seedling plants), mutations (gene differentiation) or sports (a single branch or twig on a tree producing different fruits to the parent plant). Originally fruit producing plants were propagated only by seed, from sucker growth or cuttings but the dependability of these methods varied and propagating seed from fruit such as apples for instance always produced new varieties different from the parent plant (Sanders 1988 p.134). New ways of producing plants exactly the same as the parent plant needed to be found and budding and grafting as a means of propagating to produce identical plants gradually came into use. Budding and grafting were first mentioned in the sacred books of China about 6000 BC (Jansen 1996 p. 29), Hippocrates wrote a treatise on grafting about 400BC (Jansen 1996 p. 29) and the Romans were one of the first groups to use grafting commercially in orchards. Budding and grafting allowed for the preservation of collections of plant genetic material in orchards set aside for that purpose. Over time, collections of original plant material were established to enable breeding work to be carried out to create new varieties and to allow experimental procedures to be done to determine the best varieties for different climatic situations, evaluation of various rootstocks, pest and disease susceptibility and various other criteria.

The Royal Horticultural Society developed one of the first collections of fruit trees in Australia during the 1800s at Burnley Gardens. By 1863 the collection included 1400 varieties of fruits including 319 apples, 354 pears, 147 plums, 111 cherries listed in its catalogue (Winzenried 1991 p. 11). This collection was initially increased to include many more varieties but was depleted over time to make way for a commercial orchard, suffered severely from lack of funding and eventually the Victorian Department of Agriculture took over the management. In the end, the

collection was reduced to just a few fruit varieties. During the mid 1900s most of the remaining trees were removed to make way for a multiple use area for students of Burnley Horticultural College.

During the latter part of the 20th century Departments of Agriculture in all States set up horticultural research stations and research institutes (such as the Plant Research Institute at Burnley gardens 1929) (Winzenried 1991 p. 59). These often had collections of varieties of fruit trees for evaluation and experimental research and some breeding work was also done. The Tatura Research Station in Victoria, for instance, specialised in developing peach varieties such as 'Tatura 'Sunrise' and later 'Tatura 204' and 'Tatura 202' (Coombs 1995 p. 330) for commercial use. CSIRO, sometimes jointly with other research organizations, collected various plant variety selections for evaluation and to develop seedling selections of fruits including native citrus, lychee and cashew nuts.

Many plant varieties in these original collections



Lord Lambourne (above) and Gloria Mundi (below) are both rarely seen apple cultivars, preserved in private collections. Photos: Allen Gilbert



disappear over time mainly because of the lack of funding for their continued management and care, the need to cull so as to save only those that are of commercial value/potential or suitable for breeding programs and the gradual reduction of viability of plant material due to viruses or disease. Space is often limited and any plant collection area may be needed for other plant research projects.

One of the main problems associated with saving heritage plant collections is virus contamination that over time can severely reduce the viability of the plants derived from buds or scions. It is interesting to note that most deciduous fruiting plant material and citrus buds or bud wood imported into Australia until the mid 1900s (when scientists were able to identify viruses with advanced techniques such as using an electron microscope and using plant virus indicators) contained many viruses.

To overcome this problem Departments of Agriculture or other organizations set up nursery areas growing virus free trees to supply clean buds ('Stud buds') for the industry. This is so with citrus, for example, as there are many harmful viruses that can infect citrus species including Tristeza, exocortis (viroid) and psorosis viruses. To enable virus resistant rootstocks, bud wood free of harmful virus and virus-tested seed to be available Auscitrus™ (the trading name of ACPAI (Australian Citrus Propagation Association Incorporated) was set up. They have 108 cultivars of citrus for bud wood supply and 32 seed cultivars for use as seedlings or rootstocks and hold virus free trees (mother trees) of each variety protected from insects in case some unforeseen disease or pest severely affects the citrus industry.

One problem with some of the new registered fruit cultivars is PVR (Plant Variety Rights) and PBR (Plant Breeders' Rights) that allow the collection of levies for using the plants and virtually locks up access to the material even though it may not be being used or is to be discarded.

Other industry, government and private collections of plant varieties within Australia attempt to maintain collections of heritage cultivars and seeds and there are some specialist nurseries supplying heritage cultivars. One of the most interesting government collections is the collection of over 600 mostly heritage apple cultivars at Grove Research Station at Huonville in Tasmania which provides for purchase of listed cultivars for budding and grafting use.

Petty's orchard is a private operation with an excellent collection of apple cultivars. Formerly run by the Victorian Parks and Wildlife Service, the orchard runs special workshops and an annual apple tasting day. Rippon Lea National Trust Gardens at Elsternwick in Victoria has a heritage apple orchard but unfortunately due to monetary constraints the field days, apple tasting days and short courses formerly associated with this collection have had to be curtailed. Private nurseries such as that of Bob Magnus at Woodbridge, Tasmania and Margaret and Clive Winmill at Chewton, Victoria have heritage apple trees for sale to the general public. Bob is fully involved with workshops and

apple tasting demonstrations, the national quince collection as well as apple cultivars. There are several other private collections that include heritage apples, pears, peaches, and quinces. The apple collection situation well illustrates the pattern of collections of other heritage cultivars: enthusiastically and ably managed by some private individuals but not well coordinated and at long term risk if no longer able to be managed by private individuals.

There is growing financial and other pressure on variety collections (it is estimated that up to 90% of the diversity of some fruiting cultivars have been lost). There is also an increasing need for them to be maintained especially at a time when there are such issues associated with the commercial availability and use of plant material and when individuals are increasingly interested in heritage cultivars, growing their own food and organic systems of gardening and farming. The ways in which individuals can work to ensure the long term survival of collections of heritage cultivars and seeds include:

- pressuring Governments to provide funding and support for collections and their maintenance;
- supporting organizations, both public and private, that are working to preserve heritage cultivars and seeds;
- growing and learning about heritage cultivars and seeds;
- learning about and experimenting with budding and grafting heritage cultivars in order to help their survival;
- being aware that growing only hybrid seed and genetically altered plant material may, in the long term, reduce the viability of agriculture and horticulture and threaten genetic diversity.

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Allen Gilbert lives on Bruny Island, Tasmania, where he and his partner have developed a horticultural enterprise and a self-sufficient lifestyle. Allen has extensive experience as a professional horticulturalist and is the author of many books including *All About Apples* (Hyland House 2001), *Just Nuts* (Hyland House 2005), *No-Dig Gardening* (ABC Books 2001) and *Citrus* (Hyland House, forthcoming 2007). He is a regular contributor to newspapers, magazines and national radio gardening shows. He has worked with heritage apple cultivars over many years.

For the bookshelf

THE SUN KING'S GARDEN: LOUIS XIV, ANDRÉ LE NÔTRE AND THE CREATION OF THE GARDENS OF VERSAILLES

Ian Thompson
Bloomsbury, 2006
RRP: \$75

Reviewed by Nina Crone

Recent scholarship has broadened the foundation of the 'French style' of gardening attributing it to a team and tradition that has André Le Nôtre as the linchpin rather than the single star. Ian Thompson, from the landscape architecture school at the University of Newcastle in England reminds us of the contribution of painters, (Le Nôtre who initially aspired to a career in art always remained a close friend of Le Brun and built up an excellent personal collection of paintings which he bequeathed to Louis XIV), the military engineer Vauban and the legion of gardening families, often interrelated, strengthening their talents through the generations.

Thompson sets Le Nôtre against the political and the economic vicissitudes of 17th century France, touching up his account with references to the diarists, celebrated hostesses and social trend-setters of the day but also referring to analysis by present day scholars. It is a sweeping canvas, depicting Louis XIV through his garden and continually asserting that what ensured Le Nôtre's professional longevity was his ability to 'read' his employer's personality. But he also had a sound and comprehensive grasp of the technical aspects of gardening and the detailed accounts of tree transplantation, hydraulics, nurseries, pruning, propagation and potagers are intriguing.

There are many comparisons – between military and horticultural earthworks - notably the étoile or pentagon, a shape Le Nôtre used in the Salle des Festins at Versailles, between the influence of Louis' mistresses on the garden design - from images of Diana during the days of Louise de Vallière, through the playfulness of Madame de Montespan's Trianon de Porcelaine (later re-vamped as the Grand Trianon) to Madame de Maintenon's withdrawal from the garden in favour of the palace itself, and between elements of the palace and the garden. For Thompson the Grand Canal is 'the outdoor equivalent of the Galerie des

Glaces' as the two are linked by the 17th century fascination with reflecting surfaces and a general interest in optical phenomena.

André Le Nôtre knew the sort of garden he had created at Vaux-le-Vicomte would never satisfy Louis XIV. Versailles was "... to be used, adapted, altered and extended as royal enthusiasm dictated." In the face of Louis' unpredictability Le Nôtre relied on the basic ordering device of the grid which could cope with the incessant demands for innovation. He found in it a spreading geometry that was anchored by the central axis and regularly spaced cross axes. The subsidiary bosquets and salles could be changed and adorned with fountains, statues and other conceits as fashion dictated. And there was constant change. The strength of Thompson's book is in detailing this to give those who know the Versailles of today an insight into the Versailles of the past. The generous illustrations, particularly Jean Cotelle's watercolours, are an invaluable adjunct.

The Sun King's Garden is really two books – a great biography and an informative and well-researched reference book on 17th century French garden design and horticultural practice. On both counts it is excellent reading. As the Sun King's Finance Minister, Colbert, commented "... we do not live in a reign which is content with little things." That is indeed the picture Thompson gives and it will be enjoyed by readers of all tastes.

Nina Crone is a member of the National Management Committee and a former editor of *Australian Garden History*.

STUDIES IN AUSTRALIAN GARDEN HISTORY, VOLUME 2

Max Bourke and Colleen Morris, ed.,
Australian Garden History Society, Melbourne 2006
*ISBN 0 9775540 0 7
RRP: \$20 plus postage

Reviewed by Dr. Ian Jack

The Australian Garden History Society is to be congratulated for establishing a new serial publication. When Colleen Morris and Max Bourke produced the first *Studies in Australian Garden History* in 2003, it filled a major gap in the Australian scene.

Although *Australian Garden History*, the official mouthpiece of the Society, appears five times a year and is very successful, its articles are constrained in length and depth by the nature of the beast. There is need for a more spacious and academic forum for the multi-disciplinary research in Australia and New Zealand which is enriching our understanding of plants, gardens and landscapes in the antipodes over the last two hundred years.

The second issue of *Studies* contains seven articles varying in length from fourteen to twenty-four pages. Although each offering is appropriately illustrated, the balance of text to image is very different from *Australian Garden History*. All articles are suitably, some lavishly, referenced in end-notes: it is a strange paradox of the computerized publishing world that it seems too hard to put references where they belong, at the foot of the relevant page, so that readers have to track them down at the end of each article.

As might be expected in a Society which has a strong Victorian presence, two articles focus on the state of Victoria. Deborah van der Plaats and Catherine de Lorenzo examine tensions between wilderness and settlement, and the possibilities of a conjunction between sublimity and amenity. They use as their case-study the retreat called the Hermitage built in the Yarra Ranges by the photographer John William Lindt in 1894-5 and interpret it in the context of the writings of John Smith who found the Victorian forest an analogue of the Swiss Alps within 'the canon of the English picturesque'. It is curious that, although both authors work at the University of New South Wales, not a word of comparison or contrast with the Blue Mountains, not a reference to the extensive literature which explores similar themes there, anywhere appears.

John Dwyer's study of weeds in Victorian gardens up to 1860 is primarily an excursus on thistles and hedge-plants in the 1840s and 1850s. It never faces up to the distinction between exotics and weeds, nor indeed to the shifting reputation of individual species, despite the burden of 174 end-notes. The honey-locust, which 'does not seem to have been a serious weed in Victoria', but was later deemed noxious in Queensland, appears again in David Jones' piece on August Wilhelm Pelzer, the City Gardener to Adelaide Council from 1899 until 1932. Pelzer included the honey-locust among his five preferred street-trees for the city, not to mention the Tree of Heaven for its parks. But Adelaide remains in Pelzer's debt for its whole park system and its 'informal Gardenesque style'.

Matt Morris gives important interpretations of vegetable gardens in Christchurch, New Zealand, during the Second World War. The contrasts between the women's Civic Vegetable Campaign and the men's Dig for Victory, first in the North Island then in the South, are explored with sophistication, as is the *Compost Magazine* which

published radical ecological arguments. There are insightful asides, such as the way in which Chinese gardeners had reduced their production by 1942 because they were unable to remit money home to China. The historical context here is broader than in any other of the articles: 'The campaigns were not simply about increasing vegetable production during wartime emergency. For some they were to reinscribe patriotic notions, while they also carried ideas about improving nutrition, healing a wounded environment and rebuilding an affinity with God'.

Something of this breadth is also present in the engaging article on 'organics' by Rebecca Jones and Janice Chesters. This takes organic gardening in Australia back to the 1940s, in the context of a longer history overseas. The authors are very good indeed on composting and have rediscovered a splendid poetic 'Tribute to Dung' published in 1947 by Violet Hancocks in the Sydney newsletter, *Organic Farming Digest*. It took another decade before toxic pesticides began to take up the energies of the increasingly vigorous organic pressure groups throughout Australia.

Dianne Firth's discussion of the relationship between the National Rose Gardens and the gardens of old Parliament House in Canberra is the most locally focused contribution to the volume, but attempts to illustrate the tensions between public and exclusive space.

Susan Martin, an English Literature don, explores fruitfully the variety in the presentation of the Australian garden in nineteenth-century fiction, arguing forcefully that the Lawson-Bulletin tradition of an uphill battle against a hostile environment is more than balanced by the long-unread novels of 'Maud Jean Franc' (Matilda Jane Evans), who made gardens with native plants significant features of most of her books. Martin fulfils the hope of the editors to place garden history more centrally among many disciplines.

We look forward to volume 3, with, however, a more distinctive cover: it is too easy to confuse volume 1 with volume 2 because they are externally almost identical. The print by the two Griffins is charming, but other images could be just as evocative and give individuality to volume 3, and volume 4, and ...

Dr Ian Jack is currently president of the Royal Australian Historical Society.

Letters to the Editor

Revisiting Recherche Bay

Dear Editor,

I refer to your article 'Tasmania's First Gardener' in *Australian Garden History*, vol. 18 no. 3 Nov/Dec/Jan 2006/2007 drawn from an unpublished article by Messers Jouffroy-Gauja, Beaulieu and Donatowicz. While I was very pleased at the attention given to d'Entrecasteaux's expedition and his gardener, the unpublished status of the article cited makes it difficult for the readers of *Australian Garden History* to scrutinize its assertions. The title, however, is readily open to question. Félix Delahaye was not the first gardener to work in Tasmania. On 30 August 1788 (more than two and a half years before d'Entrecasteaux arrived), William Bligh recorded in his journal: 'planted three fine Apple trees in a growing state, nine Vines, six Plantains, a number of Orange and Lemon seed, Cherry stones, Plumb stones, Peach, Apricot and Pumpions, also two sorts of Indian Corn, Apples and Pear Pips . . . Mr Nelson followed a circuit of the Bay and everywhere planted Apples, Pears, Indian Corn of two sorts and Pumpkin seeds . . .'. Bligh's gardener was David Nelson, who had earlier been employed at Kew and had collected plants for Joseph Banks on Cook's third voyage in 1776–80. It was he who collected the breadfruit trees at Tahiti for HMS Bounty. Nelson died at Kupang, Timor, on 20 July 1789. Robert Brown named the *Nelsonia* in his honour. Nelson was not the only one on Bligh's expedition who appears to have been involved in planting. Labillardière, the naturalist on d'Entrecasteaux's expedition recorded the following inscription: 'Near this Tree Captain William Bligh planted seven Fruit Trees, 1792. Messrs. S. and W. Botanists'. The botanists in question were Christopher Smith (died 1807) and James Wiles.

I am also sorry to report that the portrait published on page 6 the article is not that of Félix Delahaye, rather it is of François Péron (1775–1810), naturalist of Nicolas Baudin's expedition. It was done by the Strasbourg-born artist Jean-Henri Cless around 1805 and engraved by Conrad Westermayer. I discuss it in the text and notes of my recently published biography of Péron, where it is also reproduced (facing page 152).

If Messers Jouffroy-Gauja, Beaulieu and Donatowicz have stated unequivocally that the site of Delahaye's garden was discovered in 2003, a word of caution is in order. Although there is no doubt that a garden was planted, until there is a comprehensive archaeological excavation and study, the site should be regarded as a 'presumed' one. More objectivity and detachment is required. We all await the report of archaeologist Jean-Christophe Galipaud who undertook excavations at Recherche Bay in early 2006.

For further published information, your readers may care to consult issue number 37 of *Explorations* published by

the Institute for the Study of French-Australian Relations. It is entirely devoted to Félix Delahaye and includes my mother's painstaking translations of the Tasmanian sections of his journals. Also of use is our translation of d'Entrecasteaux's journal and my biography of Labillardière, both now available as Miegunyah/MUP paperbacks. Finally, Emeritus Prof. John Mulvaney is about to publish an important case study of Recherche Bay and its National Heritage listing process which will certainly interest all who care about this important historical site.

Yours sincerely,
(Dr) Ed. Duyker

Weed Worries

Dear Editor,

I enjoyed the theme of this article (concerning weeds, *Australian Garden History*, Vol. 18 No. 2) and the approach – two views, questions and answers. What let it down were no botanic names used for "Ones that could worry" list, and it's subheading implying they could be national or noxious weeds – in any article on weeds in a country with so many climatic, rainfall and soil variations it is in my view critical to be precise about what plants and what regions we're talking. What is noxious in one region is often either not a problem or less serious in other regions. In my work I constantly 'hose down' over-zealous people claiming a weed is 'noxious' for them, something not always borne out by checking www.agric.nsw.gov.au/noxweed lists for their local government area. Caution and precision are often wise here. Sweeping assertions like "all willows are weeds" are not borne out by calm observation. Some are sterile and others very slow growing to a total height of 0.5m or 1m. I would hope that AGHS can be more measured about this. We immigrant humans are, after all, 'weeds' in someone else's land!

My suggestions of what these common names listed refer to are listed – and it only reinforces my point that if a common name in WA means a different plant from say, NSW or Qld., common names are not useful in a national magazine. Precision about species matters too: eg: *Asparagus setaceus* is far 'slower' and less aggressive than *A. densiflorus*.

African boxthorn, *Lycium ferocissimum*

African olive, *Olea africana* var. *africana*

Aleppo pine, *Pinus halepensis*

arum lily, *Zantedeschia aethiopica*

asparagus fern, *Asparagus densiflorus*

Athel pine, *Tamarix aphylla*

black willow, *Salix nigra* (NB: there are c400 species of willow, some barely herbaceous/shrubs – not all are weeds)

box elder tree, *Acer negundo*
 broad leaf pepper tree, *Schinus terebinthifolius/polygamus?*
 broad leaved privet, *Ligustrum lucidum*
 broom, *Cytisus* spp. (NB: implies ALL 33 species are weeds; not so)
 broom, *Genista* spp. (“ 87 species; “)
 broom (Scotch), *Cytisus scoparius*
 (www.nationalparks.nsw.gov.au factsheet)
 camphor laurel, *Cinnamomum camphora* (my observation of this species is: noxious in Northern (wet) NSW, environmental weed (C.NSW), slow growing and no problem (S.& inland NSW)
 castor oil plant, *Ricinus communis*
 Chinese rain tree, *Koelreuteria elegans ssp.formosana* (Qld.only a problem, www.weeds.crc.org.au factsheet)
 coastal tea tree, *Leptospermum laevigatum*
 common thornapple, *Datura stramonium*
 Cotoneaster, *C.sp.* (NB: not all of the 261 species are weeds, eg: *C.horizontalis*)
 desert ash, *Fraxinus oxycarpa*
 golden shower, *Cassia fistula*, also *Pyrostegia venusta* (flame creeper)
 golden wreath wattle, *Acacia saligna*
 guava, *Psidium cattleianum*
 hawthorn, *Crataegus oxycantha* or *C.monogyna* (NB: 186 species...)
 heather, *Erica* sp. (NB: 735 species. *E.arborea* is a weed in Tasmania/higher rainfall areas)
 Himalayan raintree, ? ? (NB: *Albizia saman*, rain tree is of tropical American origin)
 holly, *Ilex aquifolium* (NB: c400 species. Some like *I.vomitaria* are slow growing, and rare)
 honey locust tree, *Gleditsia triacanthos*
 Lombardy poplar, *Populus nigra 'Italica'* – does sucker a bit, hardly noxious – and an iconic rural roadside tree
 Montpellier broom, *Genista monspessulana* (SE only, www.weeds.org.au)
 Murraya, *M.paniculata?* (very common hedge species in NSW, also native from SE Asia to Australia)(*M.koenigii*, curry tree)
 olive, *Olea europaea* (only a weed in drier areas eg: SA, W NSW, W Qld.)
 pepper tree, *Schinus molle var areira* (hardly noxious, and in some areas the only shade/habitat tree (W NSW stockyards)
 pink pampas grass, *Cortaderia selloana*
 Poinciana, *Caesalpinia ?pulcherrima*
 prickly acacia, *A.nilotica* (NB: not the same as non-weed natives *A.ulicifolia* (also called prickly Moses as is *A.verticillata*, or *A.pulchella* is Western prickly wattle)
 prickly pear, *Opuntia vulgaris* (NB: c200 species, some are dwarf, and slow growing)
 primrose willow, *Ludwigia longifolia*, NSW only (aquatic)
 pussy willow, *Salix caprea*
 Queen /Cocos palm, *Syragus romanzoffianum*

radiata/ Monterey pine, *Pinus radiata* (major forestry tree, eg: SA, NSW) an environmental weed cf noxious.
 small leaved privet, *Ligustrum sinense* (cf *L.ovalifolium* / *L.vulgare* (also known as ‘prim prim’?))
 snakeweeds, *Stachytarpheta* spp. (Northern Australia only)
 Spanish heath, *Erica lusitanica* (Vic, Tas.)
 spotted gum, *Corymbia maculate* (endangered in E.Australia, weed in WA only)
 sweet briar, *Rosa rubiginosa*, NSW, VIC only
 sweet pittosporum, *P.undulatum*, VIC, Tas only – it is native to S Vic to S Qld., range is increasing with bird distribution
 Sydney golden wattle, *Acacia longifolia* (WA, SA, Vic?)(NB: native to Vic, Tas, NSW in actuality)
 tree of heaven, *Ailanthus altissima*
 weeping white broom, *Retama raetum*, SA, WA
 weeping willow, *Salix babylonica* (NB: not a weed of national significance as some willow species are)
 www.deh.gov.au/biodiversity/invasive
 white Spanish broom, *Cytisus multiflorus*, VIC only
 white cedar, *Melia azederach var. australasica* (NB: Perth only, and is native to the Kimberley and E.Australia, commonly planted tree in W NSW, Qld)
 white poplar, *Populus alba* (WA, ACT, ?Vic) environmental cf noxious weed
 white teak, *Gmelina arborea* (NT only)

Yours sincerely,
 Stuart Read

ITEMS OF INTEREST

The Sydney and Northern NSW branch will offer a \$1000 Garden History prize for students. The prize will be awarded for a completed piece of research or other documented project that contributes to our knowledge and/or management of New South Wales’ garden heritage.

The prize will be awarded to any piece of written work that enhances our knowledge or contributes to the maintenance of existing heritage landscapes either public or domestic properties and should be ready for publication in the Branch’s newsletter or the Society’s Journal. Suggested topics include: a conservation management plan or strategy; a recording project of a previously undocumented, rare or threatened item; a significant tree management plan; a project that catalogues a historic garden’s layout, collection of plants etc. Applicants may include students of Landscape Design, Landscape Architecture, Arboriculture, Horticulture, Heritage Conservation, or other related discipline. The closing date for entries is 1 July 2007 and the award will be made at the AGM of AGHS Sydney and Northern NSW Branch on 1 August 2007.

For additional information contact Peter Cousens
 petercousens@bigpond.com or Stuart Read
 reads@heritage.org.au

Diary dates

MARCH

3 Saturday
Tasmania, Hobart
Garden in China illustrated
lecture by Dr Peter Valder, 2pm
University of Tasmania. Cost:
Members \$15, non-members
\$20.

Contact: Ivan Pearson
(03)62253084.

4 Sunday
Tasmania, Launceston
Garden in China illustrated
lecture by Dr Peter Valder,
preceded by a talk on 'The
historical importance of the
Joss House'.
Queen Victoria Museum
Cost: Members \$20, non-
members \$25. Lunch, morning
and afternoon tea is included.
Contact: Ivan Pearson
(03)62253084

11 Sunday
Sydney & NNSW, Sydney
Croydon Heritage Walk around
the Malvern Hill conservation
area, 10.30am
Members: \$10 Guests: \$15
Contact: Stuart Read
(02)9873 8554
Email: [stuart.read@heritage
.nsw.gov.au](mailto:stuart.read@heritage.nsw.gov.au)

18 Sunday
Southern Highlands, Bowral
Lunch at 'Invergowrie'
Garden visit, Sunday roast
lunch and a brief presentation
on the history of 'Invergowrie'.
Contact: Chris Webb
(02)48614899
Email: chris@cwebb.com.au

APRIL

**21 & 22 Saturday and Sunday
Sydney & NNSW, Bathurst
Weekend Seminar lectures and
visits to historic houses and
gardens including Blair Athol,
Blackdown, Abercrombie
House and Machattie Park.**

**Contact: Stuart Read
(02)9873 8554,
Email: [stuart.read@heritage
.nsw.gov.au](mailto:stuart.read@heritage.nsw.gov.au)**

24 Tuesday
Queensland, Brisbane
Spanish Lessons for
Queensland Gardeners,
illustrated lecture by Stuart
Read, NSW Heritage Office
landscape specialist. 1.30 for
2pm, \$20
Evening lecture on same topic
includes more professional
landscaping content: 6 pm for
meal and drinks, 7 pm lecture,
\$44
The Auditorium, Brisbane
Botanic Gardens, Mt Coot-tha,
Toowong.
Bookings close: 18 April 2007
Contact: Keith Jorgensen
(07)3341 3933

JUNE

5 Tuesday
Victoria, Melbourne
Winter Lecture Series 2007
Professor Peter Neil “The
Garden and Fashion: From
Eden to Edo” 6 for 6.30pm in
Mueller Hall
Contact: Shirley Goldsworthy,
dsgoldsworthy@optusnet.
com.au

VICTORIA ONGOING WORKING BEES

Bishopscourt: Third Wednesday of every month.
The Australian Garden History Society maintains this garden at 120 Clarendon Street, East Melbourne and welcomes new volunteers.

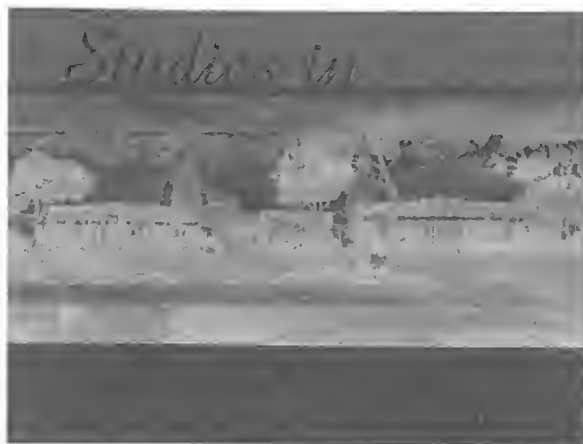
Contact: Helen Page
Email: helenpage@bigpond.com

St Heliers Abbotsford Convent Gardens: First Wednesday and third Saturday of every month.
Garden volunteers meet on the first Wednesday and the third Saturday of every month except in January. Starting time is 9.30 am, morning tea is provided, BYO lunch and gardening gloves. Assistance in the garden is most welcome.

Contact: Pamela Jellie
Email pdjellie@hotmail.com

PACKERS PATCH

Many thanks to Nina Crone, Georgina Whitehead, Fran Faul, Ann Rayment, Sandy Pullman, Ann Miller, Laura Lewis, Jane Johnson, Sandra Torpey and Beryl Black for their help with packing the last issue of the Journal. The packers' assistance is greatly appreciated by all those involved with the Journal's production.



The second volume of *Studies in Australian Garden History*, a fully refereed journal meeting high academic standards, contains illustrated papers by John Dwyer, Matt Morris, Deborah van der Plaats & Catherine De Lorenzo, Rebecca Jones & Janice Chesters, David Jones, Susan K Martin and Dianne Firth.

Papers explore subjects from gardens in nineteenth century Australian fiction; weeds in the colonial garden; to early Australian Organic-gardening and the recent Wars of the Roses at Old Parliament House, Canberra.

Studies in Australian Garden History is supported by the Kindred Spirits Fund of the Society and edited by Max Bourke and Colleen Morris.

Please send _____ copies of *Studies in Australian Garden History Volume 2* at \$20.00 each (GST included)

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Gate Lodge, 100 Birdwood Avenue, Melbourne Vic 3004

STOP PRESS

Beverly Allen, the well-known Sydney botanical artist, has recently been awarded a Gold Medal at the Royal Horticultural Society's exhibition in London for a series of eight Epiphyllums. One of these, the night flowering *Epiphyllum hookeri*, was bought by the RHS for the Lindley Library. Six of these impressive paintings, which include plants from the Ellensville and Yaralla gardens, will be shown at the Botanica 2007 exhibition of the Friends of the Gardens at Lion Gate Lodge, Royal Botanic Gardens Sydney from Friday 16 March to Sunday 1 April. Admission is free and all works are for sale.

The May/June edition of Australian Garden History will include an article about Beverly's award.